

## Playful Transgenics

This text does not have the objective of explaining the work of Ilca Barcellos, but, in the manner of the didascália in Ancient Rome, it attempts to elucidate the circumstances that surround its production. Initially, it is worth noting that to create something is to generate it from a productive force, which is, at the same time, the origin and source of life, as well as, generation. This is exactly what we think of when we write the word "genesis" as the origin and evolution of beings.

There are three different moments or phases in the work of Ilca Barcellos presented here: the first phase is, precisely, creation: bizarre, distorted beings arise, in a clear reference as much to nature itself as to a fantastic and surreal world. This last term is quite pertinent in relation to the work, since it indicates a "supernaturalism", that is, something that goes beyond nature, without, however, surpassing it.

The second phase is the maturation of beings, who, still embryonic, begin to establish themselves and take definitive form; however, here and there, the marks of that which is still rudimentary and incipient are present. The surprising thing is that these embryonic beings generate other beings, small adult beings that move freely on the matrix body, as if they were the thorns or points that, in the previous phase, marked the surface of the body of the beings. And the difference has already been written: they are movable thorns, which can be understood both as mere excrescences and as mutations that spring forth without restraint or control.

The third stage is fertility; we know that this term has its origin in the Latin word *fertilitas*, which indicates, precisely, "abundance". There are, then, countless embryos which emerge, coming from the bottom to the surface, germinating. It was not by chance that Ceres, the Roman goddess of fertility, was also associated with motherly love. It is the matrix bodies that, in a process of differentiation, give origin to the embryos. We must also not forget, that we are faced with works of sculpture molded in clay, in argil; there are, therefore, numerous possible associations at this stage between the act of creating and the act of germinating, of emerging on a surface.

The work of Ilca Barcellos is a process that does not erase the marks of its trajectory; we can see, side by side, beings at different periods. If it can be said that nature is constantly changing, it is no less correct to say that in a defined and finished being that this is not evident. It is then up to art and the artist to reveal, playfully, creation as transgenic.

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